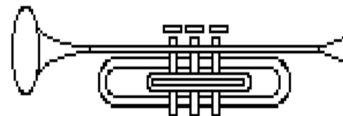
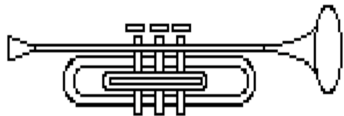
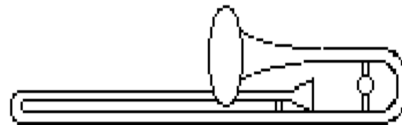
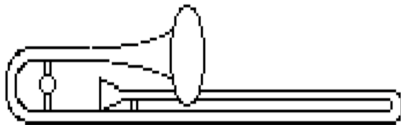


**Ken Davies**

# **AMPLITUDES**

(1994)

for  
2 trumpets, trombone and bass trombone



**KD 102**

**kenvad music**  
[www.kendavies.net](http://www.kendavies.net)

# Amplitudes

for 2 trumpets, trombone and bass trombone

**Mutes required:** Cup mute (1st trumpet and 1st trombone)  
Straight mute (2nd trumpet and bass trombone)  
Plunger mute (1st & 2nd trumpet and 1st trombone)

## Performance Notes

The work develops four motives: 1) dynamic manipulations, 2) repeating notes, 3) textural and timbral materials and 4) glissando gestures.

Dynamic gradations (*ppp* to *fff*) are to be considered as absolute loudness levels, including muted sections. Players should agree among themselves what each dynamic gradation shall be. In this way, balances can be more easily worked out.

Accent marks (>) are one dynamic level above the prevailing marking. Independent crescendos and diminuendos often create specific patterns and phasing effects and are therefore precisely marked.

Short crescendo-diminuendo figures (<>) occur on certain notes that are tied in series. These should be played as measured breath tremolos.

The preferred semi-circle stage seating is as follows:

bass trombone	trombone
1st trumpet	2nd trumpet
(audience)	

*Amplitudes* was premiered at the University of Colorado at Boulder on November 3, 1994 by Rick Grassler and Leonard Molberg (trumpets), Ken Davies (trombone) and Darren McClaurry (bass trombone).

## The Composer

Ken Davies has worked as a freelance composer-arranger for records and TV as well as working as a trombonist and private brass teacher. He holds a Master of Music degree in composition from the University of Colorado at Boulder where he was awarded the *Cecil Effinger Composition Fellowship*.

Score (in concert)

Performance Time - ca. 7 minutes

# AMPLITUDES

for two trumpets, trombone and bass trombone

Ken Davies

Allegro ♩ = 132

Trumpet 1 (C) *mf* gliss

Trumpet 2 (C) *mf* gliss

Trombone *mf* gliss

Bass Trombone *mf* *p* *mf* *solo*

6

Tpt 1 *pp* gliss *mf* *mf*

Tpt 2 *pp* gliss *mf* *mf*

Trbn *pp* *mf*

B.Tbn *mf* gliss gliss gliss *mf*

10

Tpt 1

Tpt 2

Trbn hand-pop mouthpiece (need not equal playing volume)

B.Tbn

14

Tpt 1  
*<> <> <> <> <> <> <> <*  
*f > mp < f > mp < mf*

Tpt 2  
*<> <> <> <> <> <> <> <*  
*mp < f > mp < mf*

Trbn  
*<> <> <> <> <> <> <> <*  
*mp < f > mp < mf*

B.Tbn  
*<> <> <> <> <> <> <> <*  
*f > mp < f > mp < mf*

17

Tpt 1  
*gliss mp*  
*3*

Tpt 2  
*gliss mp*  
*3*

Trbn  
*gliss mp*  
*3*

B.Tbn  
*gliss mp*  
*3*

20

Tpt 1  
*mf*  
*f*  
*3*

Tpt 2  
*mf*  
*f*

Trbn  
*mf*  
*f*  
*5*

B.Tbn  
*mf*  
*f*

## Program Notes

This piece develops several ideas based on dynamics and timbre to create moving "sound blocks and contours." These ideas include glissando gestures, note repetition, dynamic manipulation, volume tremolo, mouthpiece pops, and independent muted sections utilizing straight, cup and plunger mutes. The work is in five sections juxtaposed one after the other. It begins with glissando gestures interspersed with measured tremolos moving into a double canonic repetitive section. This gives way to a brief rhythmically chaotic section which resolves to rhythmic unity. Section 2 is a play on muted timbres. Beginning with bass trombone with straight mute, the listener hears rapid alteration of straight and cup mutes as the instruments develop a rhythmic melodic fragment. The third section is slower and features the mostly muted timbres in a more harmonic setting culminating in independent plunger mute action. Section 4 features independent rhythmic action on pyramided chords while section five drives it all to a conclusion. The work was premiered at the University of Colorado at Boulder in November 1994. It received its UK premiere October 2014 by the Meridian Brass on the Sonic Coast Concert series.

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Review in International Trumpet Guild Journal

February 1996, Vol.20, No.3, page 73

## AMPLITUDES

Brass Quartet: 2 trumpets, trombone, bass trombone. 1994

by Ken Davies, published by Kenvad Music (ASCAP)

This recent composition by Ken Davies is a welcome addition to the brass quartet literature. The work develops a number of ideas to create moving "sound blocks and contours," as well as timbral variety. These ideas include glissando gestures, note repetition, dynamic manipulation, and a number of tricky but playable muted sections. Mutes required include straight, cup and plunger. A marvelous effect is the contrasting timbres created during the independently muted sections. The color of one trumpet and trombone with straight mute while the other trumpet and trombone use cup mute is particularly effective. During the note repetition sections, superior ensemble work is required to match parts both dynamically and rhythmically. In one instance, the note repetition involves measured tremolos, and on a second instance, coordination of the plunger mute between the two trumpets and tenor trombone is required. Each quartet member must have excellent independent rhythm and time to perform the work successfully. In many instances, each part has awkward rhythmic figures that abruptly resolve on a unison rhythmic figure. Although challenging, the effect is excellent. The trumpet and tenor trombone parts do not have taxing ranges; the bass trombone does extend to f-sharp. The parts are easy to read, and the helpful cues will save time in rehearsal. This seven-minute work is well crafted and will keep the attention of the listener and the players. The rehearsal time required is a good investment.

...Reviewed by Edward Bach,  
University of North Carolina at Greensboro